1902.

PLATES I TO XII.

TECHNICAL ART SERIES

 OF

ILLUSTRATIONS OF EASTERN METAL WORK & CARVING

FOR THE USE OF ART SCHOOLS AND CRAFTSMEN.

Reproduced in photogravure from the original specimens supplied by the Superintendent, School of Art, Calcutta, at the Survey of India Offices, Calcutta, and published under the authority of the Government of India.

SURVEY OF INDIA OFFICES, CALCUTTA.
1902.

Price Three Rupees.

Reg. No. 580, R. & A. Dept.—Sep. 02.—800.

[illegible] S. I. O., Calcutta.

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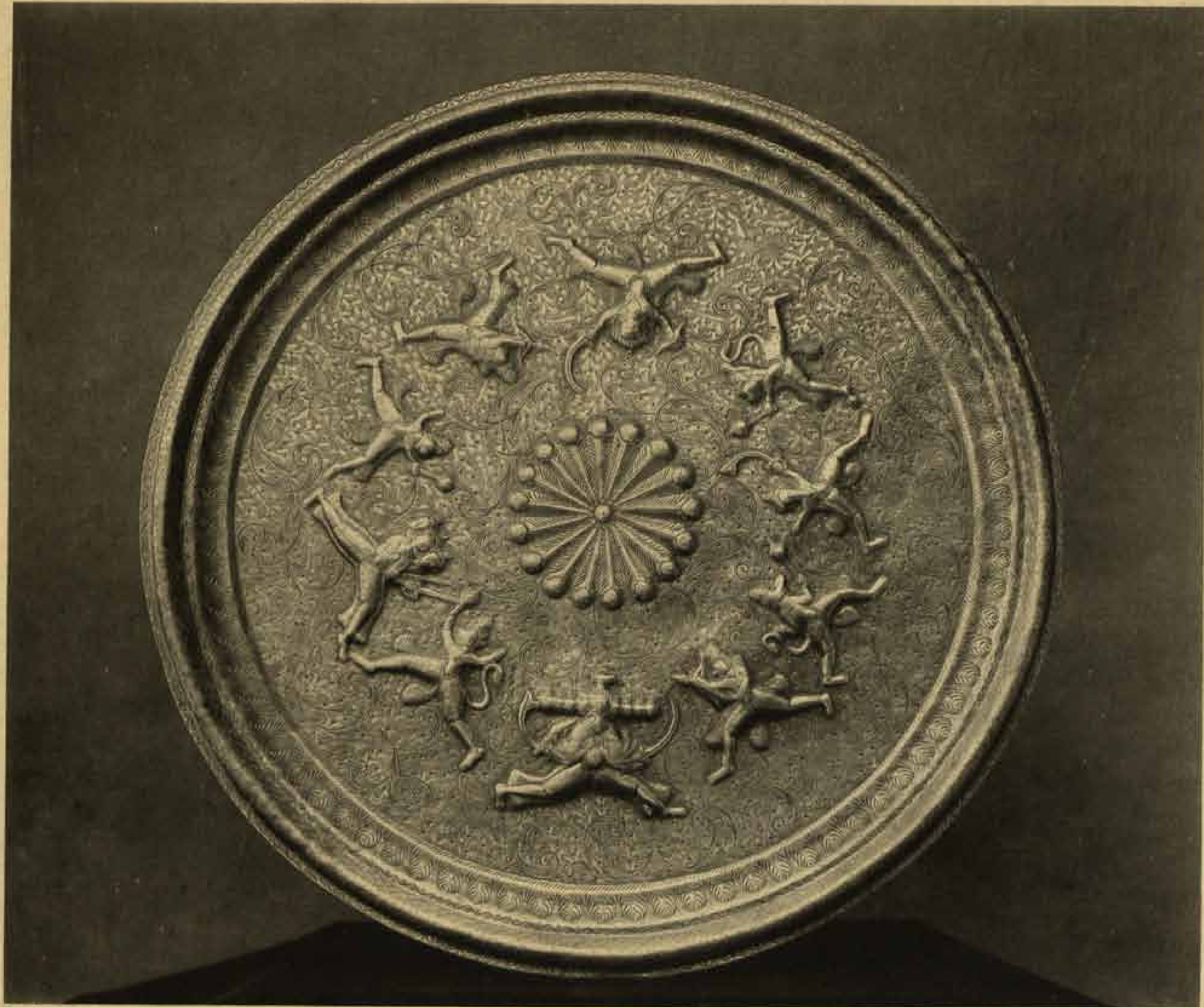
TECHNICAL ART SERIES, 1902.

PLATES I, II AND III.

THREE ENGRAVED BRASS TRAYS.

THESE three trays are reproduced as good specimens of Indian engraved metal work. Plate I is from an old Benares tray, the property of H. T. Hyde, Esq., Administrator-General of Bengal. The embossed figures, which are arranged with great decorative skill, represent the celebrated fight between the army of Hanuman, the monkey king, and Ravana, the demon king of Lanka, or Ceylon, who carried off Sita, the wife of Rama. The design is still a favorite one with Benares workmen, but the delicate artistic execution of the engraving in this tray should be contrasted with the trashy work now produced at Benares to satisfy the demands of dealers who supply the European market. The large scrolls which occupy the principal part of the field are chiselled with a few firm, bold outlines, while the background is filled in with very delicately chased figures, birds and flowers. The well regulated gradations observed between the highly embossed figures, the central rosette or lotus flower, the scroll work and the ornament of the background are the chief points of artistic merit in the tray. In plates II and III which are from two trays in the art section of the Indian museum, similar effects of contrast are obtained by varying the thickness of line and by leaving plain spaces between the decorated surfaces. The old Indian method of engraving with the chisel and punch, which has been followed in these three trays, produces a much more artistic result than the burin, or steel and copper plate engraver's tool which is now commonly used in European decorative engraving. But the modern Benares workman has lost all artistic interest in his work and only cares to cover the ground as expeditiously as possible. The dealers who supply the European market with this commercial trash, instead of the real artistic work which Indian workmen can still produce, are really blind to their own interests, for they have succeeded in giving Indian art such a bad name among connoisseurs that few firms of artistic repute will stock it, with the result that the exports of Indian art-ware to Europe are already on the decline. It is to be regretted that, for want of effective control, International and local exhibitions should generally contribute to the bad repute of Modern Indian Art Industry.

E. B. HAVELL.



Photogravure

Survey of India Offices, Calcutta, June 1902.

BRASS TRAY FROM BENARES.

¼th Scale.



Photogravure.

Survey of India Offices, Calcutta, June 1902.

BRASS TRAY FROM SAGAR.

[illegible]th Scale.



Photogravure.

Survey of India Offices, Calcutta, June 1903.

BRASS TRAY FROM NAGPUR.

[illegible]th Scale.

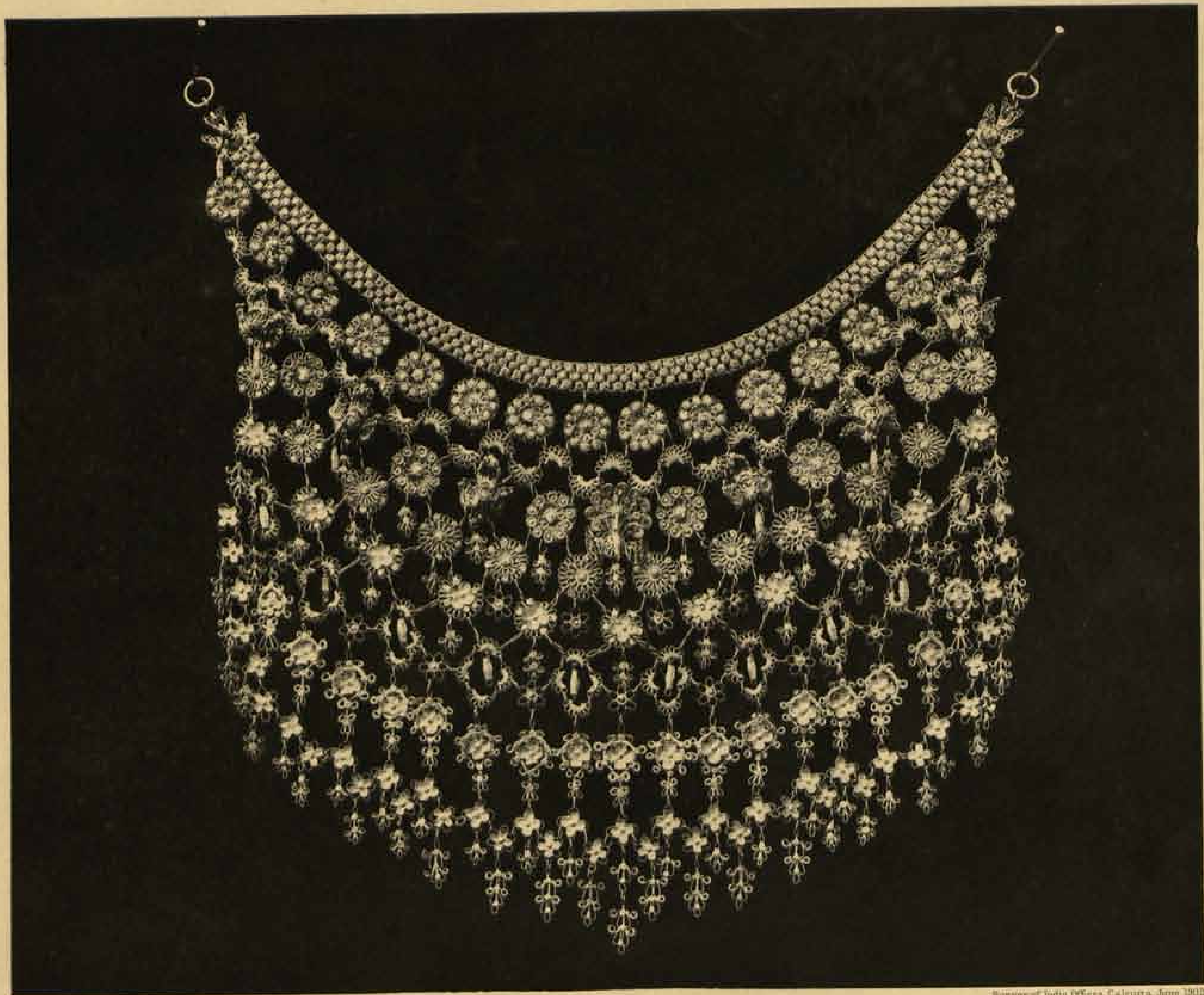
TECHNICAL ART SERIES, 1902.

PLATE IV.

BURMESE GOLD NECKLACE, FROM THE ART WARE COURT, INDUSTRIAL SECTION, INDIAN MUSEUM.

THIS represents a piece of Burmese workmanship known as the "Dalizan", or a necklace of the peacock pattern. It is an arrangement of floral chains, of at least three varieties of flowers, with figures of seven peacocks, wrought in "ruddy gold," alternately placed in the second row. The tubular gold beads, illustrative of chipped and knotted grass, is peculiar to Burmese necklaces; it is a feature, however, which is derived from Western India. The birds and flowers are delicately linked together and are attached to a collar of plaited gold.

D. HOOPER.



Photogravure. Survey of India Offices, Calcutta, June 1902.

BURMESE GOLD NECKLET.

Full Scale.

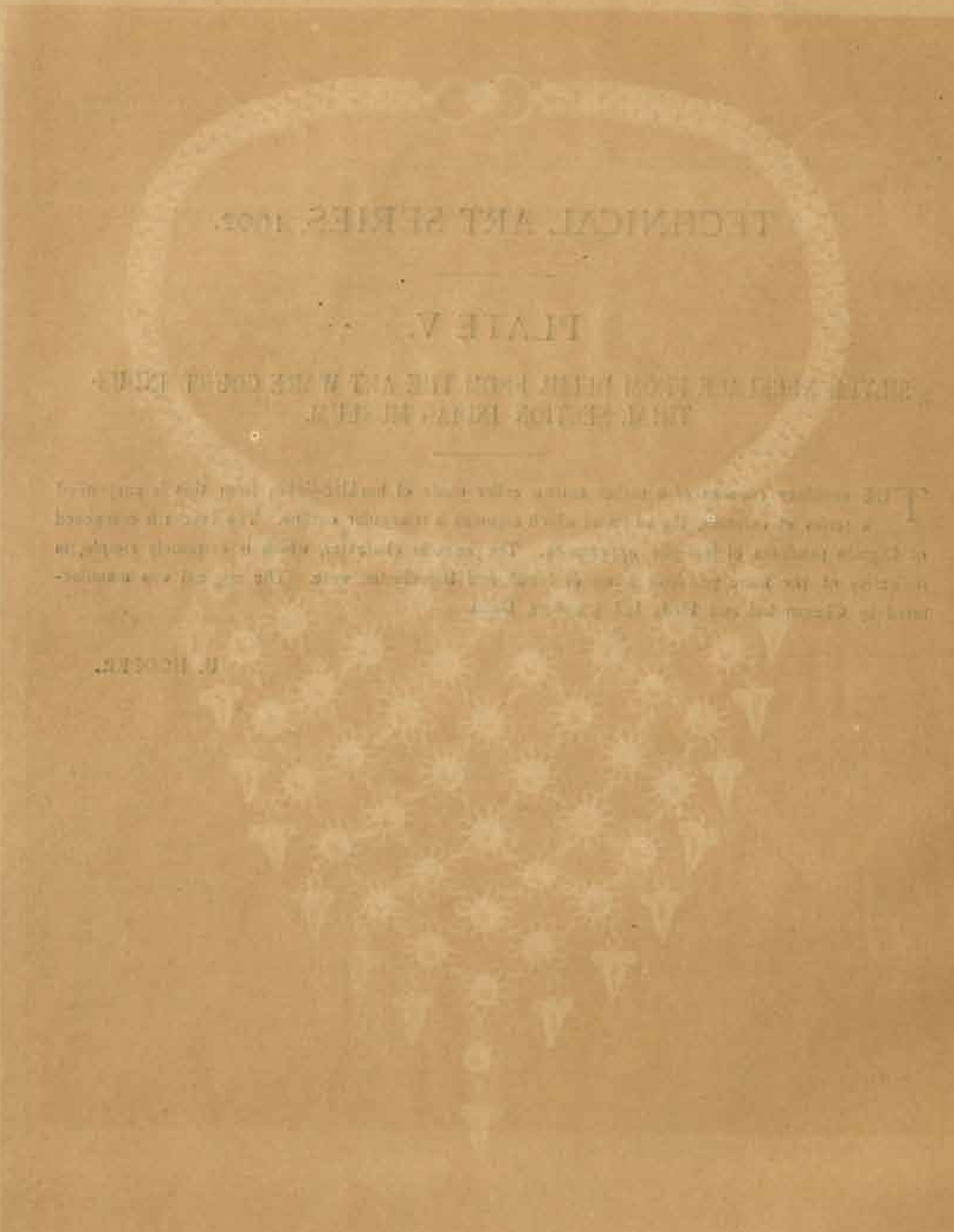
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PLATE V.

SILVER NECKLACE FROM DELHI, FROM THE ART WARE COURT INDUSTRIAL SECTION INDIAN MUSEUM.

THE necklace consists of a rather narrow collar made of buckled-links; from this is suspended a series of rosettes, the whole of which assumes a triangular outline. The border is composed of filigrain pendants of leaf-like appearance. The angular character, which is extremely simple, is indicative of the more primitive forms of Sindh and Beluchistan ware. The original was manufactured by Churan Lal and Birdh Lal, jewellers, Delhi.

D. HOOPER.



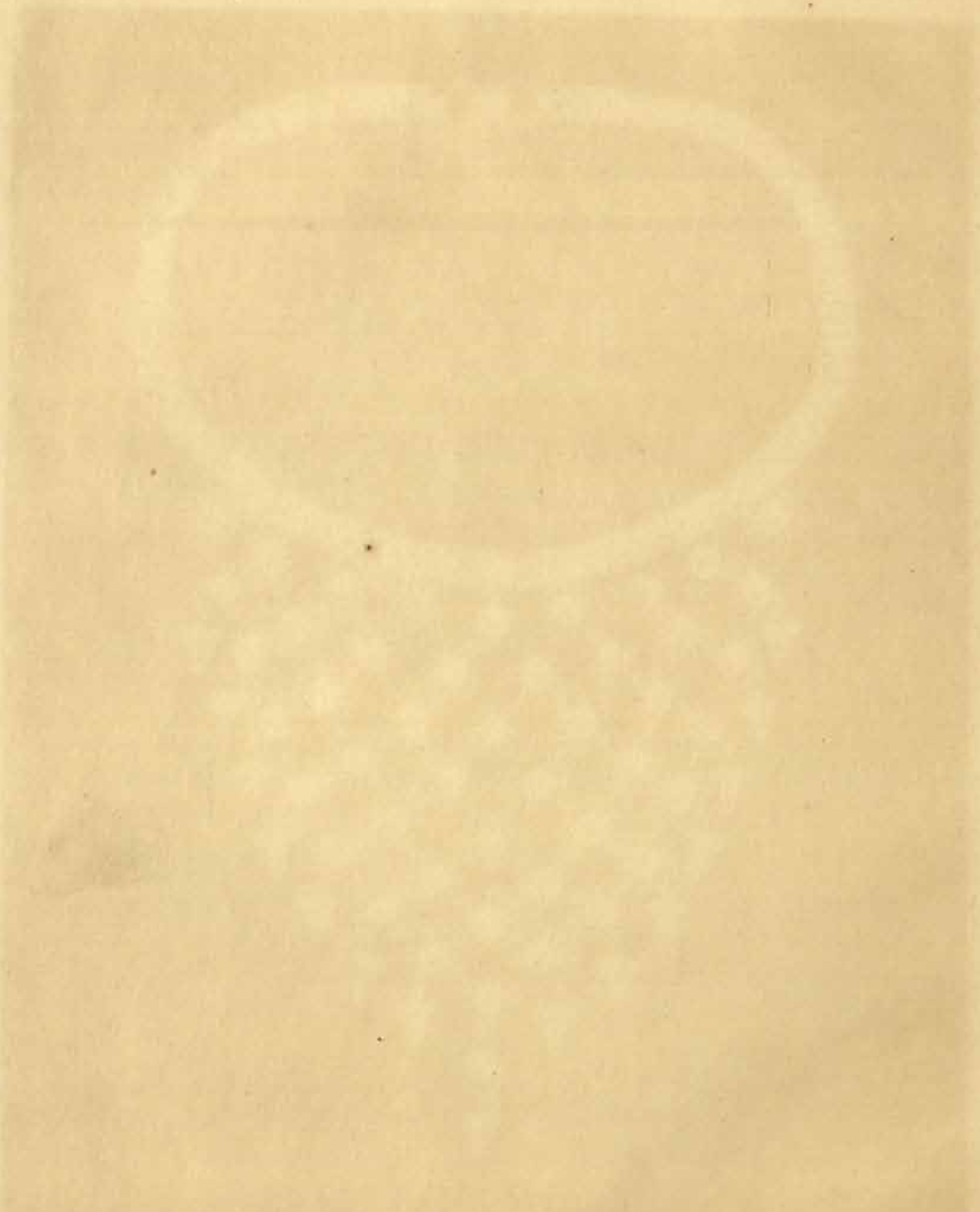


Photogravure.

Survey of India Offices, Calcutta, June 1902.

SILVER NECKLACE, FROM DELHI.

FULL SCALE.



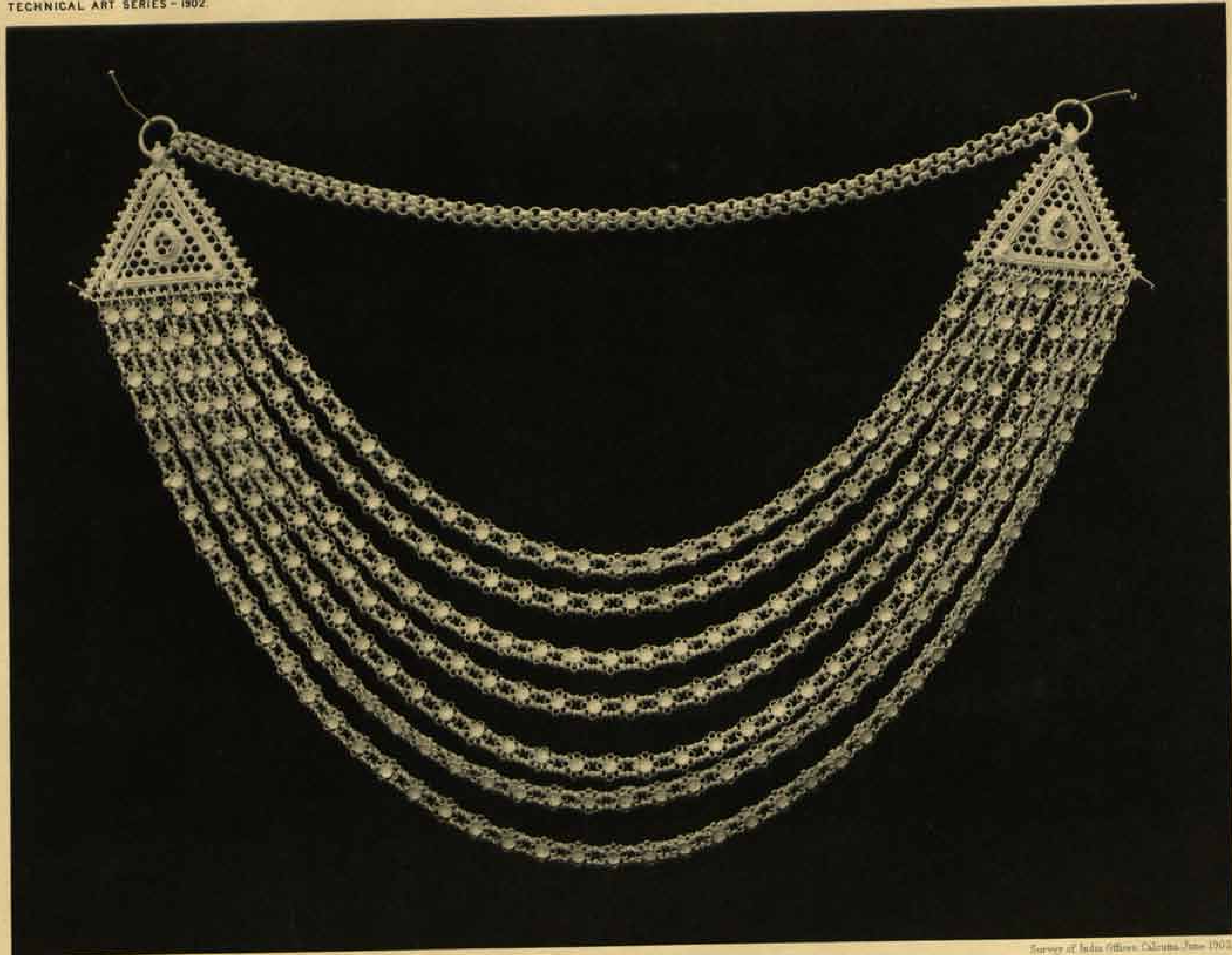
TECHNICAL ART SERIES, 1902.

PLATE VI.

SILVER NECKLACE FROM SIMLA, FROM THE ART-WARE COURT INDUSTRIAL SECTION, INDIAN MUSEUM.

THIS silver necklace is typical of those used among the hill tribes of Simla. It is in fact peculiar to the Punjab, where, in the absence of a fixed collar, the greater portion of the ornament falls upon the breast. The necklace is composed of seven chains attached to two triangular pieces of silver of perforated workmanship, and completed by two chains for the back of the neck. The chains are made up of double silver rings alternating with concave discs set in circles of wire. This form of necklace lends itself to endless artistic modifications in which strings of mixed pearls with turquoises and gemmed pendants often form the component parts.

D. HOOPER.



Photogravure

Survey of India Offices Calcutta June 1902.

SILVER NECKLACE FROM SIMLA.

$\frac{1}{4}$th Scale



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PLATE VII.

I AND II.—GOLD EAR-RINGS FROM KHASIA AND JAINTIA HILLS. III.—GOLD NECKLET FROM KHASIA AND JAINTIA HILLS. IV.—PAIR OF GOLD EAR-RINGS FROM KAMRUP, FROM THE ART WARE COURT, INDUSTRIAL SECTION, INDIAN MUSEUM.

THE gold ear-ring (I) is worn by men in the Assam Hills. It is unique in form, being oval in shape with a raised marginal rim set with gold beads. From this margin a series of corrugations formed by gold threads converge towards a raised inner zone, and from this zone the corrugations decline towards an aperture at the top of the ring. At this point the ends are drawn out and terminate in two floral cups representing the sacred lotus.

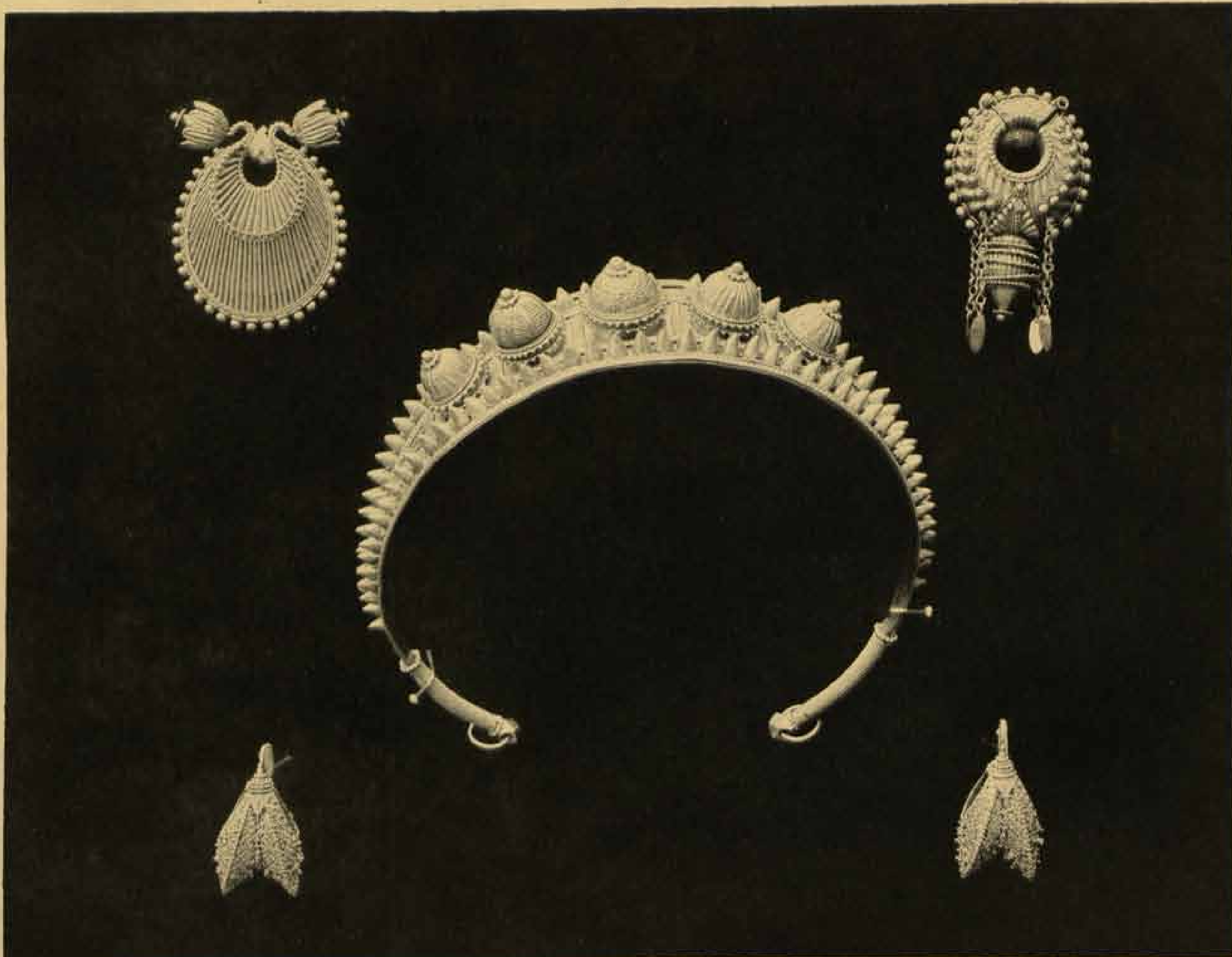
The ear-ring (II) called "kundal" is an ancient ornament worn both by men and women. The body is in the form of a thick ring covered with grooved lines and adorned with golden beads. A terraced, emblematical knob, surrounded by four pendants, occupies the base of the ring.

The gold necklet or collar (III) is called a "kantha" in the Khasia Hills, and is worn by women. Two rows of small spikes serve as a border, while five prominent bosses are situated down the middle, arising from a chased ground. The ends are protected by a casing of finely twined gold chord.

The exquisite pair of gold ear-rings (IV) from Kamrup, Assam, are excellent examples of rich ornamentation. Each ear-ring resembles two lobes of a fruit, and the surface is studded with gold papillæ or grains presenting a most chaste and natural appearance.

D. HOOPER.

I. III. II.



IV. IV.

Photogravure. Survey of India Offices, Calcutta, June 1902.

I & II. GOLD EAR-RINGS, FROM KHASIA & JAINTIA HILLS. III. GOLD NECKLET, FROM KHASIA & JAINTIA HILLS.
IV. PAIR OF GOLD EAR-RINGS, FROM KAMRUP.
FULL SCALE.

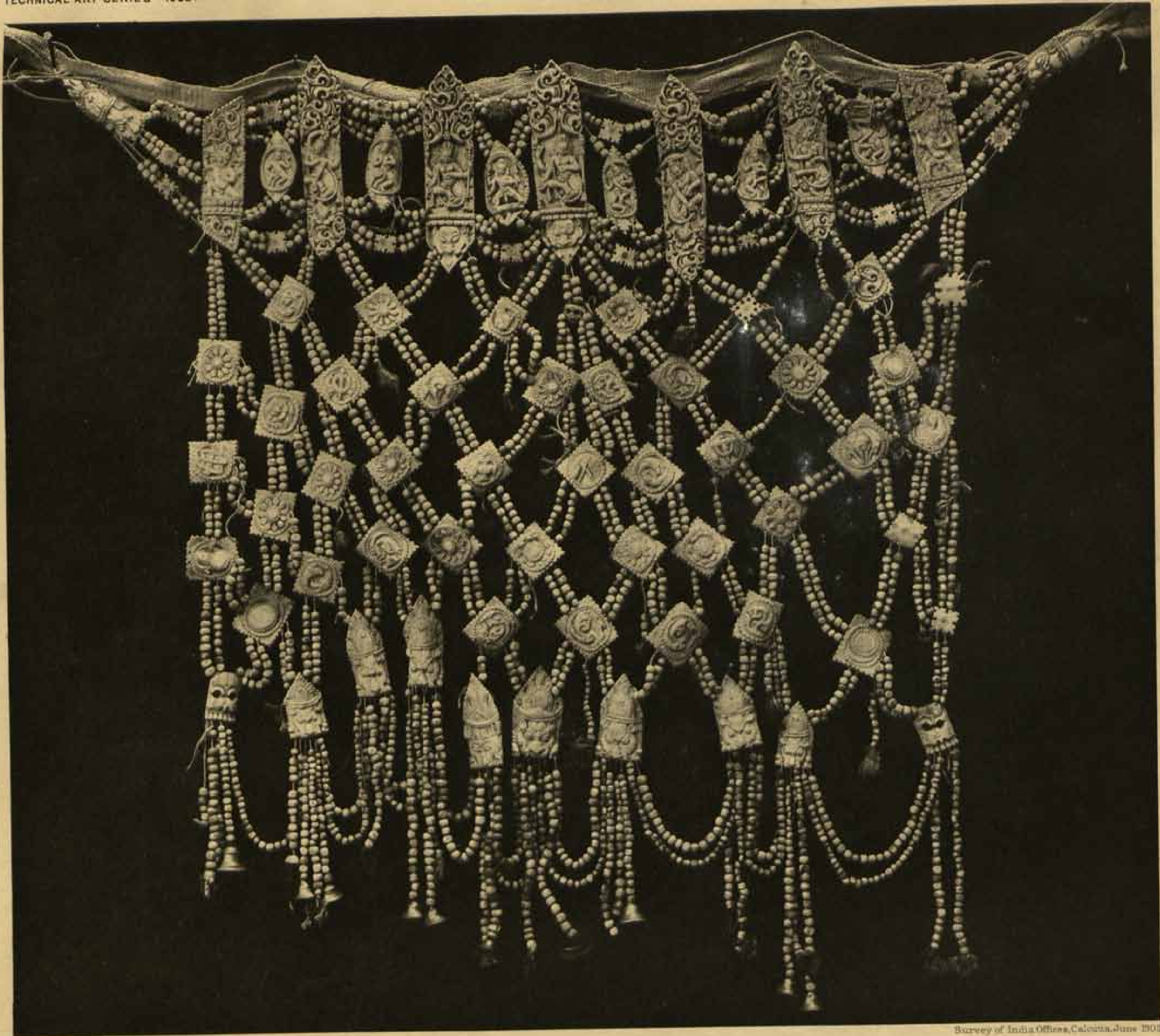
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PLATES VIII, IX, AND X.

GIRDLE, NECKLET AND ARMLETS OF CARVED BONE, FROM THE COLLECTION OF THE GOVERNMENT ART GALLERY, CALCUTTA.

THESE are very interesting and finely executed ornaments, said to be carved from human thigh bones, forming part of the sacerdotal costume of Buddhist Lamas in Tibet and Sikkim. Plate 8 shows the whole girdle on a reduced scale. Part of it is enlarged to full size in Plate 9. The necklet and armlets are given in plate 10. The Buddhism of the north of India is strongly tinged with Hinduism, a fact which is brought out in these ornaments, for though the intention of the designer is shown by the Buddhist symbols, in other respects the style is more suggestive of Hindu art.

E. B. HAVELL.

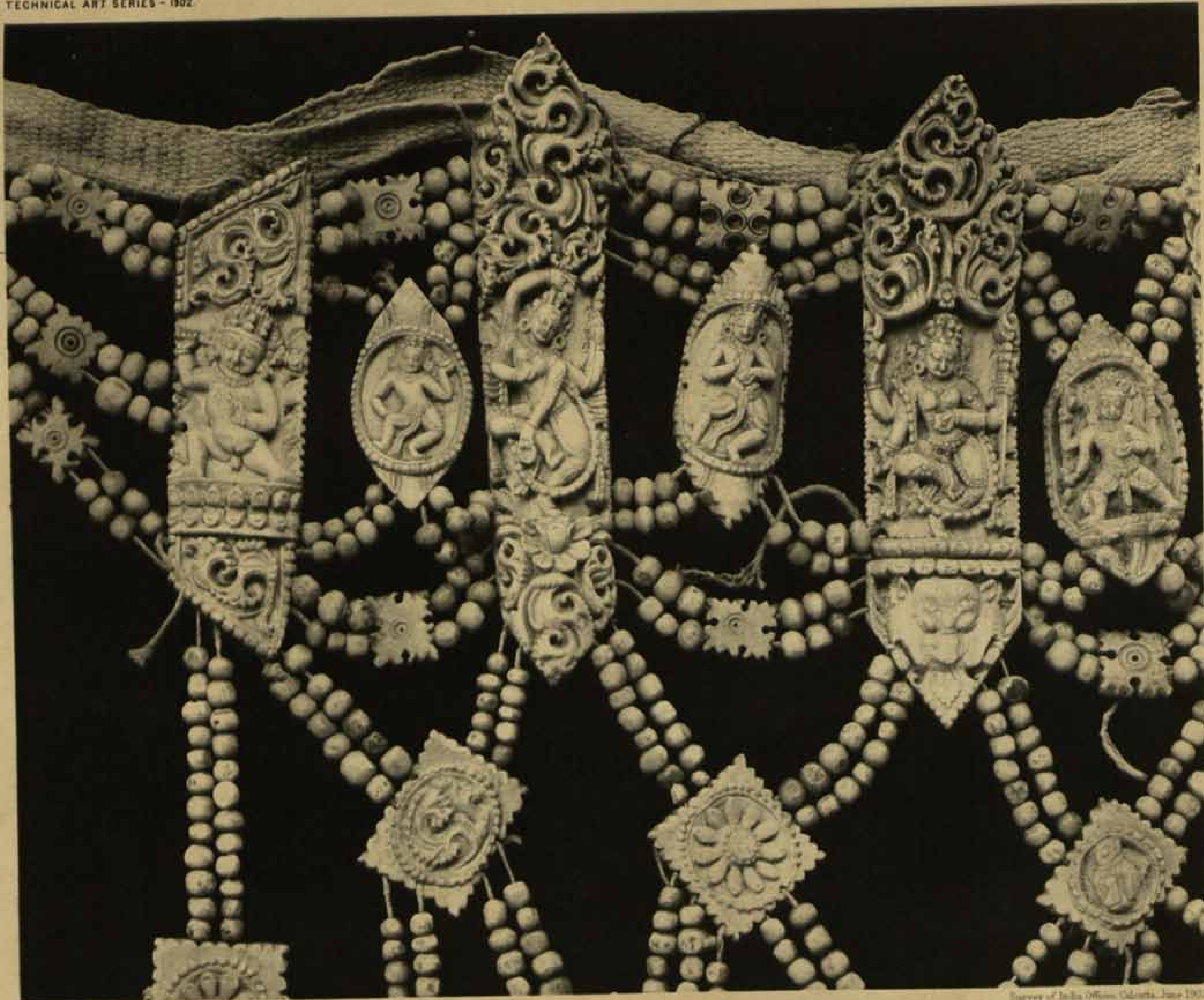


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TIBETAN LAMA'S GIRDLE.

1/3rd Scale.

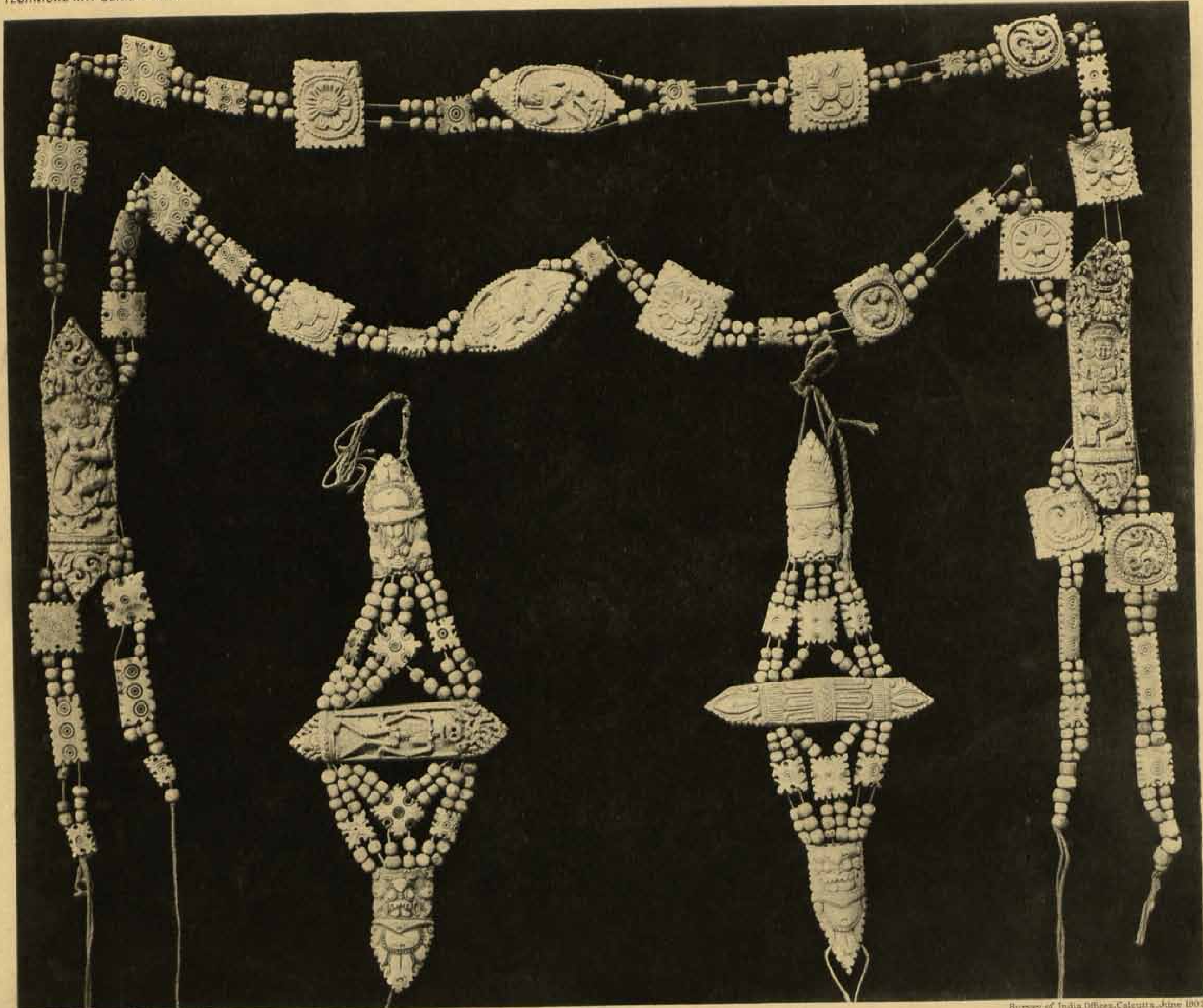


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Survey of India Offices, Calcutta, June 1902.

TIBETAN LAMA'S GIRDLE.

Full Scale.

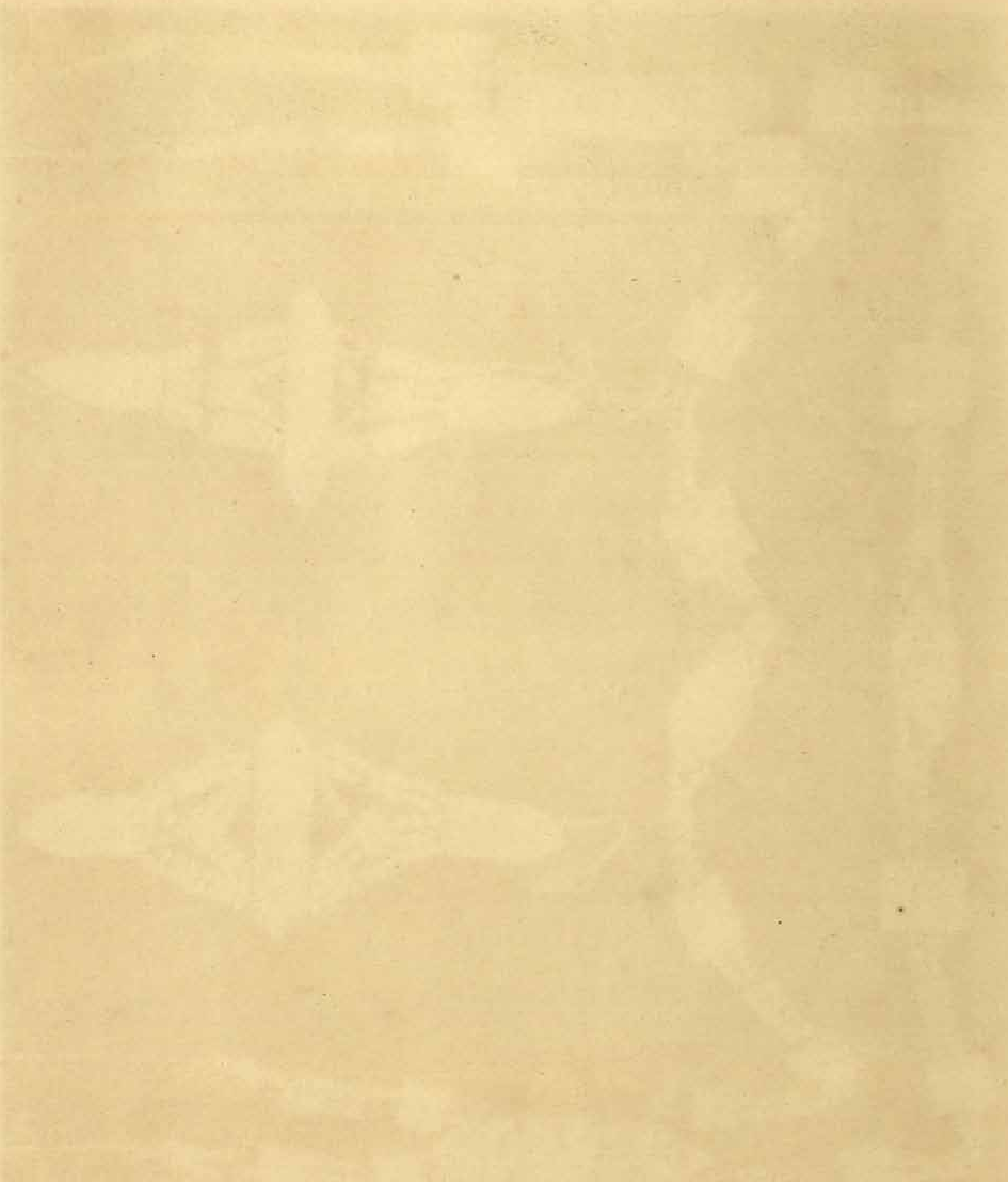


Photogravure.

Survey of India Offices, Calcutta, June 1902.

NECKLET & ARMLET WORN BY TIBETAN LAMAS.

Scale ½



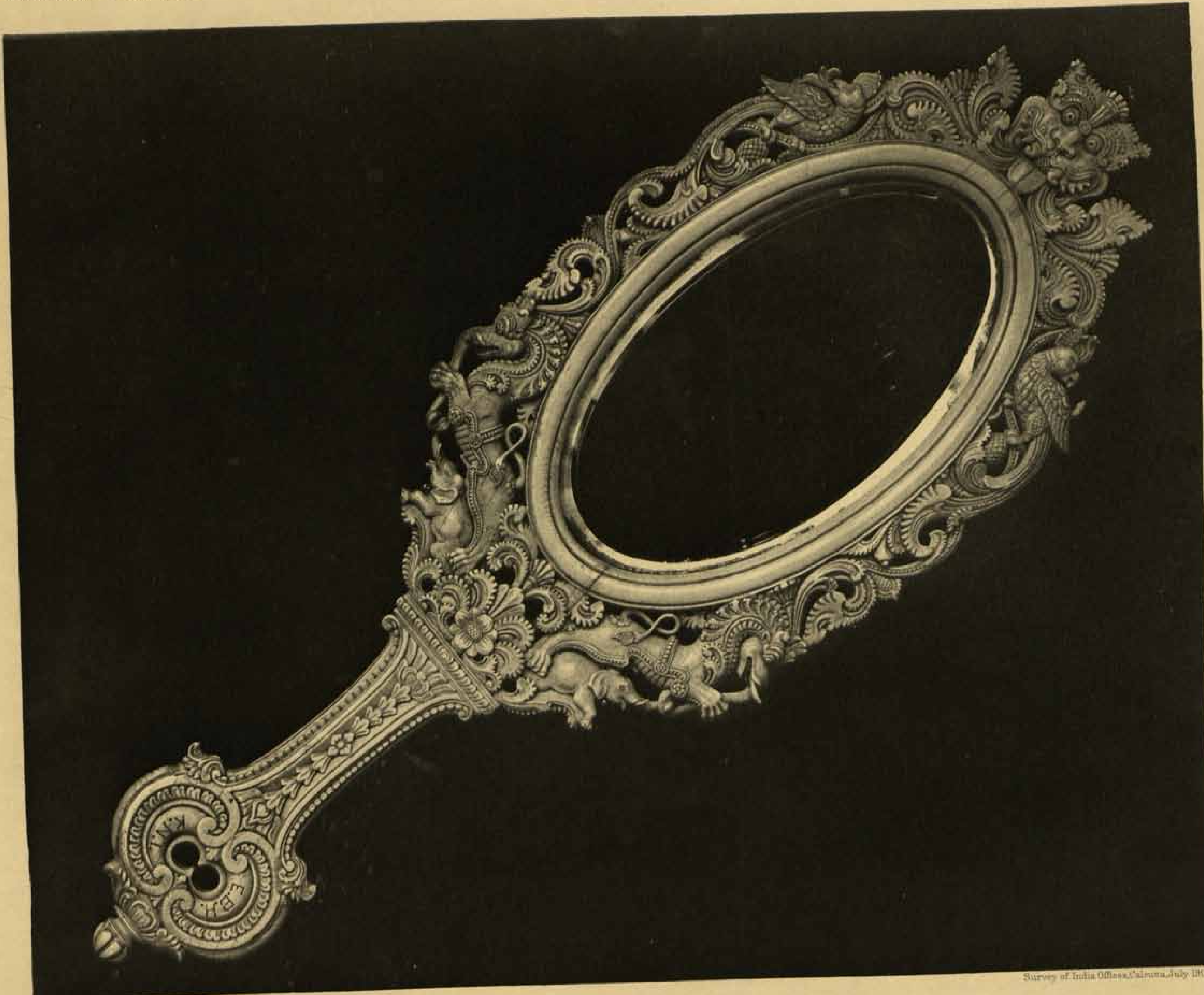
TECHNICAL ART SERIES, 1902.

PLATE XI.

MIRROR, WITH CARVED IVORY FRAME.

THIS is an excellent specimen of the traditional art of Travancore. It was executed in the Trevandrum school of art by ivory carvers in the employ of the Maharaja. Until the school was established these men had followed the pernicious habit, now so common with Indian arts workmen, of copying the most wretched European designs. The school, which is entirely officered by native students trained under me in the Madras school of arts, has done good service in guiding the workmen back to their fine traditional style.

E. B. HAVELL.



Photogravure

Survey of India Offices, Calcutta, July 1902.

IVORY MIRROR FROM TRAVANCORE.

Full Scale.

TECHNICAL ART SERIES, 1902.

PLATE XII.

TWO WOODEN DIES, FROM THE COLLECTION OF THE GOVERNMENT ART GALLERY, CALCUTTA.

THESE are dies used in the manufacture of the tinsel work, which is a very old established industry at Dacca. Sheets of tinsel are pressed into the dies, and the raised ornament thus formed is kept in shape by a stiffening of wax composition poured in at the back. This tinsel decoration is largely used at Hindu wedding and sacred festivals. It is an industry which has no attractions for the European curiosity market, and consequently has retained all the purity of its artistic style. In the vigorous design and excellent drawing of the ornament it follows the best traditions of Indian Art. The larger of the two dies has been wrongly placed vertically instead of horizontally, by the photographer.

E. B. HAVELL.



Photogravure

Survey of India Offices, Calcutta, June 1902.

TWO DIES FOR TINSEL WORK.

⅓rd Scale.

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